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THE KOBOLDS

THE POEM BY ARLO BATES

(FROM "ALBRECHT")

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

HORATIO W. PARKER.

(OP. 21.)

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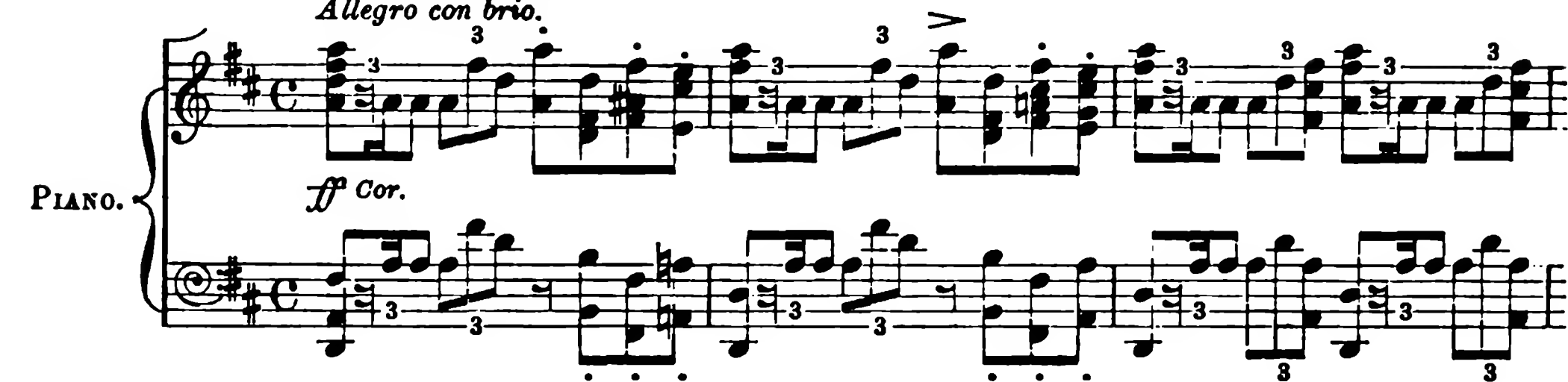
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THE KOBOLDS.

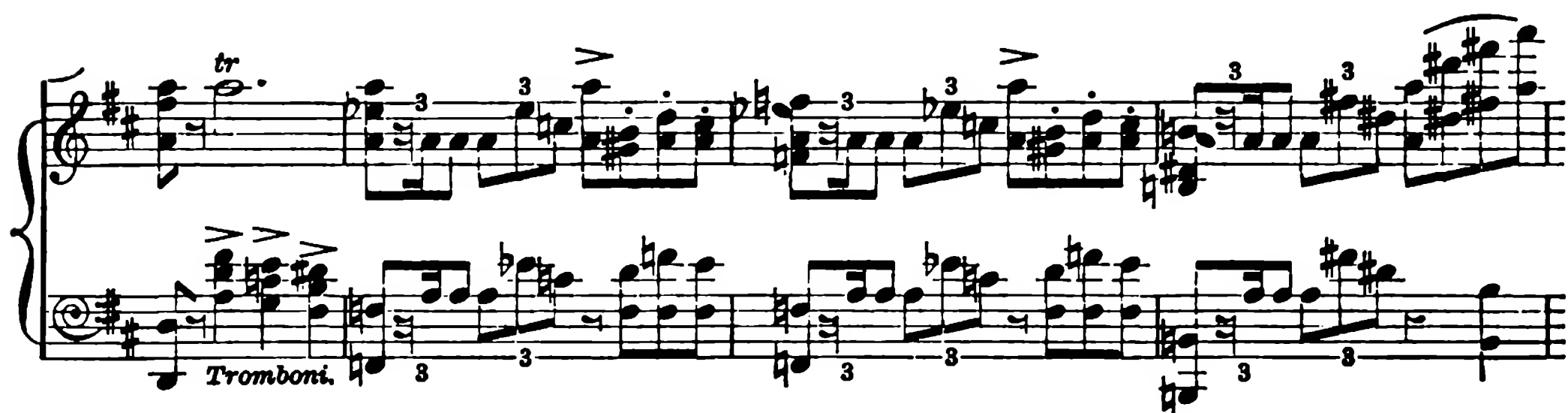
Poem by ARLO BATES (from "Albrecht").
Allegro con brio.

HOBATIO W. PARKER, Op. 21.

PIANO. *ff* Cor.



Tromboni.



SOPRANO. *ff* A

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

The Ko - bold's life is full of glee, For him the for-est is



made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

dim.

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

ff

3 3

B

made, Well he knows ev'-ry

made, ev' - ry

made, Well he knows ev'-ry nook, ev' - ry

made, Well he knowsev'-ry nook, he knows ev' - ry

B

dim. *pp* *vi.* *α.*

Fag. *Cor.*

nook, Ev' - ry pool, where the brook . . . Breeds him

nook, Ev' . . . ry pool, . . . where the

nook, Ev' . . . ry pool, . . . where the

nook, Ev' . . . ry pool, . . . where the

vi.

trout . . . in the sun or the shade; Where the wild berries grow, And the

brook Breeds him trout in the sun or the shade; Where the wild berries grow, And the

brook Breeds him trout in the sun or the shade; Where the wild berries grow, And the

brook Breeds him trout in the sun or the shade; Where the wild berries

Fl. *Fl.*

cool . . . wa - ters flow, Where dap - pled deer hide them, With

cool . . . wa - ters flow, Where dap - pled deer hide them, With

cool . . . wa - ters flow, Where dap - pled deer hide them, With

grow, And the cool wa - ters flow, Where dap - pled deer hide them, With

pp *pp* *pp* *pp* *cl.*

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

Cor. *Fl.* *Cl.*

ff *C*

The Ko-bold's life is

ff

The Ko-bold's life is

ff

The Ko-bold's life is

ff

The Ko-bold's life is

Cl. *C*

Fl. *3* *3* *3*

Wood-Wind. *3* *3* *3*

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

full of glee, For him the forest, for him the for-est is made.

full of glee, For him, for him the for-est, the for - est is made.

full of glee, For him . . . the for - est is made.

full of glee, For him . . . the for - est is made.

The first system features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "full of glee, For him the forest, for him the for-est is made." The piano part includes triplets and a final triplet marked with a 'V'.

The second system continues the piano accompaniment from the first system. It features two staves in treble and bass clef, both with a key signature of one sharp. The music includes several triplet markings and ends with a double bar line.

Allegretto grazioso. *p* *Ob.* *Fl.*

Cor. *Fag.*

The third system is for piano accompaniment only, featuring two staves in treble and bass clef. It includes markings for various instruments: *Ob.* (Oboe), *Fl.* (Flute), *Cor.* (Cornet), and *Fag.* (Bassoon). The tempo is marked *Allegretto grazioso.* and the dynamics include *p* (piano).

Cantabile.

The fourth system continues the piano accompaniment, featuring two staves in treble and bass clef. The tempo is marked *Cantabile.* The music is in a key signature of one sharp and includes various musical notations such as slurs and ties.

Where won - drous jew - els

He knows the hid - den mountain mine, Where won - drous jew - els

Where won - drous jew - els

He knows the hid - den mountain mine, Where won - drous jew - els

lie,

lie, The caves where - in their glo - rious shine . . .

lie, . . .

lie, The caves where - in their glo - rious shine . . .

mf

He

Daz - zles his feast - ing . . . eye.

mf

He

Daz - zles his feast - ing . . . eye.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts enter with the lyrics 'Daz - zles his feast - ing . . . eye.' The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

heaps up the red gold, Till his treasures un-told . . .

heaps up the red gold, . Till his treasures un-told . . .

8va

8va

The second system continues the musical piece. It also consists of four staves. The vocal parts continue with the lyrics 'heaps up the red gold, Till his treasures un-told . . .'. The piano accompaniment continues with its flowing eighth-note melody. The system concludes with a double bar line. Below the piano part, there are markings '8va' indicating an octave shift for the final notes.

Can the souls . . . of a mul-ti-tude buy, . . . All the

Can the souls . . . of a mul-ti-tude buy, . . .

Can the souls . . . of a mul-ti-tude

Sra.

wealth of the earth . . . Is his dow-er from birth, Who can

Who can

Who can

buy. Who can

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

kings . . with his rich-es can vie?

kings with his rich-es can vie?

kings . . with his rich-es can vie?

kings with his rich-es can vie?

pp *fp* *fp*

When

When

When

When

When

Allegro con brio.

winds rush whist - ling through the wood, The

winds rush whist - ling through the wood, The

winds rush whist - ling through the wood, The

winds rush whist - ling through the wood, The

Allegro con brio.

Ko - - bold's mer - ry heart bounds, For . .
 Ko - - bold's mer - ry heart bounds, For
 Ko - - bold's mer - ry heart bounds, For
 Ko - - bold's mer - ry heart bounds, For

well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and

F poco più mosso.

hounds. The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. . . . The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. . . . The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

3 3 F 8va poco più mosso. 8va

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

dim.

G

blithe wood - elves are there, are . . there, . .

blithe wood - elves are there, are there, . .

blithe wood - elves are there, are . . there, . .

blithe wood - elves are there, are there, . .

G

pp leggiero.

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

f

crescendo poco stretto.

fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto.

fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto.

fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto.

fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto.

ff

rounds.

rounds.

rounds.

rounds.

8va. H

8va. H

dim. *p* Cella & Cor.

Fl. 3 3 3 3

pp ol.

Fl. 3 3 3 3

pp ol.

pp
Ped. * Ped. *

pp I
The Ko - bold's life is
pp
The Ko - bold's life is
pp
The Ko - bold's life is
pp
The Ko - bold's life is
I

Ped. *

sempre pp
full of glee, For him the for - est is made, . . . For him the leaf swells
sempre pp
full of glee, For him the for - est is made, . . . For him the leaf swells
sempre pp
full of glee, For him the for - est is made, For him, for him the leaf swells
sempre pp
full of glee, For him the for - est is made, . . . For him the leaf swells

Fl. 3
Str. pizz. 3
Trombe. 3
sempre pp

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

full of glee, For him the for-est is made, . . . for him the for-est is

full of glee, For him the for-est is made, for him the for - est is

full of glee, . . . For him the for-est is made. . . .

full of glee, For him, for him the for - est is

made. The wealth of the earth Is his

made. The wealth of the earth Is his

made. The wealth of the earth Is his

made. The wealth of the earth Is his

Wood-Wind. Str. *cres.*

K

dow - - er, his dow'r from birth,

dow - - er, his dow'r from birth,

dow - - er, his dow'r from birth,

dow - - er, his dow'r from birth,

f

The image displays a musical score for a piece titled "The Forest is Made." The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "for - est is made." are written below each vocal staff. The piano accompaniment is written in two staves, with the left hand in the bass clef and the right hand in the treble clef. The key signature for the piano is also one sharp (F#). The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a piano (pp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

for - est is made.

for - est is made.

for - est is made.

for - est is made.

pp Fl. Cl. Str. pizz.

Sva.